

Journal of The American Institute of ARCHITECTS



ARABESQUE
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OCTOBER, 1955

100,000,000 Years of Housing

Contemporary Church Architecture

The Budget vs. The Bid

Education and Practice

George Howe, by Bruno Zevi

The Architect and His Community

Honors • They Say: • Books

35c

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AS THROUGH A MICROPHONE
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OCTOBER, 1955

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CONTENTS

100,000,000 Years of Housing and City Planning	147	Architects Read and Write: Design for the Community	185
<i>By William Roger Greeley, FAIA</i>		<i>By Edward Huntsman-Trout</i>	
Education and Practice—I	154	Honesty in Public Relations	186
<i>By Walter H. Kilham, Jr., FAIA</i>		<i>By Hugh E. Gragg</i>	
A Quality Called Delight	157	Calendar	188
<i>By Hubertus Junius</i>		The Editor's Asides	189
Contemporary Church Architecture	158	ILLUSTRATIONS	
<i>By Paul Thiry, FAIA</i>		Cover spot: Arabesque, Cairo. c. 1740	
Inches and Decimals	162	From the First Annual Exhibition of Architectural Photography: The Best Exterior Photograph— U.S. Navy Postgraduate School of Engineering, Monterey, Calif.	167
Books & Bulletins	163	<i>By Morley Baer</i>	
Honors	165	One of Five Honor Awards: The General Telephone Company of the Southwest, San Angelo, Texas	168
Rome Prize Fellowships Offered for 1956-1957	166	One of Five Honor Awards: Central Restaurant Building, General Motors Technical Center, Warren, Michigan	169
Shuffled Illustrations	166	The Berlin Project	170
The Budget vs. The Bid	171		
<i>Compiled by May B. Hipsman</i>			
George Howe—an Aristocratic Architect	176		
<i>By Bruno Zevi</i>			
The Architect and His Community	179		
<i>By Ulysses Floyd Rible</i>			
They Say: Robert Woods Kennedy, Minoru Yamasaki, Jose Luis Sert, Astragal	184		

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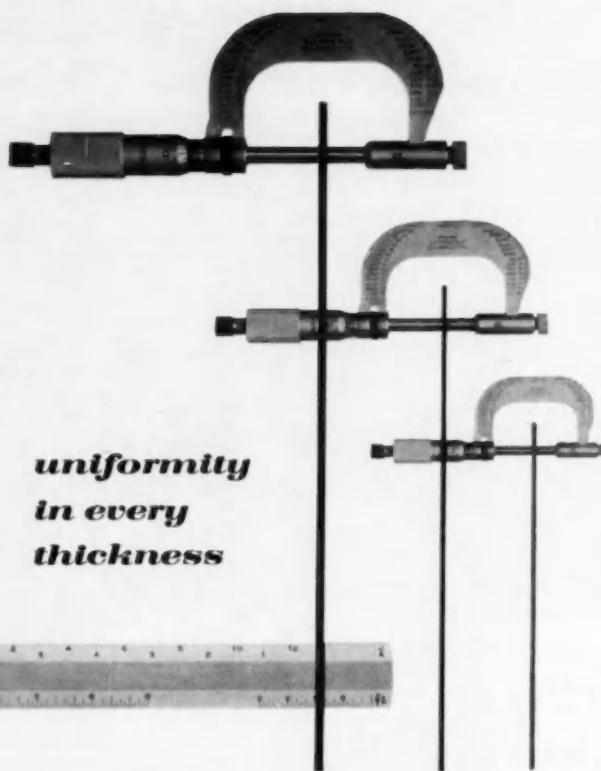


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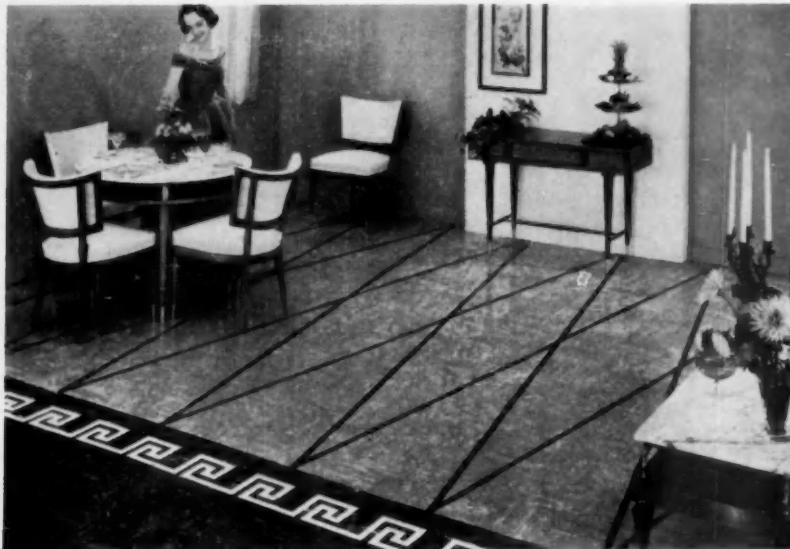
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By *William Roger Greeley, FAIA*

IT CAME ABOUT this way. The oceans became so teeming with life—most of it predatory—that it wasn't safe to stay out nights. Yet there was no place to go—no nook or cranny without an entrenched tenant; no hiding place not already sheltering some ruthless enemy.

So the housing demand was so acute that things began to happen. Oysters and clams and periwinkles and whelks got themselves houses of synthetic limestone, with hinged doors—strong doors. Windows solved no problems, as the tenants had no eyes, and lack of ventilation under water caused no worries.

These houses of the mollusks and crustaceans are exciting enough, but they are all surpassed by the design worked out by one of the cephalopods—the chambered nautilus. This enterprising young house wright foresaw that any design is sure to give

trouble if the original plan neglects to provide for the possibility of additions. So what does he do? He builds a comfortable little room, just right for his present self, but so constructed that when he has grown a size larger he can add on another larger room and move out into this ampler "living area." This procedure continues for years, until we have a home of many rooms, following an integrated design of great beauty; executed, too, in materials of translucent and iridescent splendor rivalling the Taj itself. Not to be baffled by complex functional requirements, he provided diaphanous sails so that his dwelling was a seaworthy houseboat! You will remember what Holmes wrote about it in "The Chambered Nautilus": "This is the ship of pearl, . . ."

Don't imagine that the later denizens of the land areas were any less interested in the art of

shelter. Even the smallest were capable of feats of architecture that are beyond belief.

A caterpillar is not the kind of a person you would think of hiring for skilled work. He is dull-looking and sluggish in his general make-up. As a house-builder he is quite different. He uses a good serviceable fibre, and weaves a winter-proof dwelling, light and functional enough to make Bucky Fuller jealous. Something that he completed in a day and which lasts until the tenant's earthly life is over and he goes on painted wings into the heavens.

The spider is no mean artificer, either. She spins a house and extends it outside the front door into a spacious terrace where visitors tarry in spite of themselves. Her cousin, who is a mason, prefers to build his quarters in the ground, lining them neatly and hanging a strong well-fitting door at the entrance—a door so well contrived that it doesn't warp or bind or get off the hinges. (Union carpenters take notice.)

When it comes to insulating material for outside walls, there is a light, durable, waterproof paper which comes in the color that everyone wants—wasp-nest gray. The builders use it with the great-

est skill, preferably in a domical or cylindrical form. Their house is really a dormitory, for beneath this handsome exterior are five or six stories of individual chambers where the young are born and brought to maturity. You may have seen a wasp's dorm.



These things are wonderful, but they are nothing compared to what our feathered master builders can construct.

Take a hang-bird, for instance—a Baltimore oriole, and fancy yourself hovering between earth and heaven, devoid of hands, trying to build a home for your children that is to be suspended from a waving branch forty feet in the air! The C.I.O. has a meeting and says "It can't be done." The A. F. of L. laughs its head off in scorn and derision. The bird, however, looks around and, with whatever material is available, flutters in mid-air and constructs out of miscellaneous fibres and shreds a pendulous residence that will outlast years of wind and rain, and shelter quite comfortably her growing brood. No material wasted, no part too weak, yet without mathematical tables or testing laboratories.

Or, if you are studying cliff-dwellings, make a memo of that sand-bank with a hundred doorways, each leading to a well-laid-out domicile, safe from intruders and yet so convenient that the father, returning from market, can enter it on the wing at break-neck speed, and no bones broken!

Or, would you have a log cabin? The woodpecker has one to exhibit. To be sure the log is upright, and the cabin is small, but he did it all with his own little beak—a hammer and chisel combined.

These are, many of them, houses with one undivided "living area," but it is not difficult to find precedent for our many-roomed houses. The hammer bird goes to work and builds a home 6'-0" in diameter, strong enough for you to walk on the roof, and containing three rooms; a reception hall, a day nursery and a night nursery.

The South American oven bird goes in for terracotta as his favorite building material. His house is of clay, baked by the hot sun until it is hard as pottery. He is satisfied with two rooms.

Quite at the other extreme, as far as materials go, the tailor bird takes strong leaves, carefully chos-

en according to a specification that he carries around in his head, and he sews these leaves together with cocoon silk. If you have felt now and then that you possessed no little dexterity, watch him at his work!

Masonry—that is, stone masonry—is the choice of the pedrero, who gathers rocks together and builds a wall to partly enclose his lares and penates. Inside this wall, when you enter, you will find a well upholstered apartment not lacking in comfort.

The peak of resourcefulness is reached by the so-called "Edible Swift," a kind of Chinese swallow. With no material at hand for his much-needed house, he rolls his tongue around and soon produces his special patented spittle-plastic, and he produces it in quality and quantity sufficient to fashion it into a plastic hammock which he attaches to the face of a ledge, and in which he lives and rears his brood. The hungry Chinese come along and take this home to their kitchen, where they melt it in hot water and smack their lips over the delicious soup resulting.

Do not for a minute jump to the conclusion that this architecture of the birds is all just "prac-

tical." Far from it! Look at the bower bird who builds a bower or pleasaunce for his wife, using sticks and grass adorned with shells and stones and the bright feathers of parrots. Touching?

And what of our air-conditioning, our temperature and humidity control?

The brush turkeys and smaller fowls build a huge storage warehouse filled with layers of decaying vegetable matter between which their eggs are deposited. The heat generated hatches the eggs, except in the most torrid sunny days, when the mother removes some of the topmost material to let the interior cool slightly. This whole structure works so well that Madam Brush Turkey, during the incubation period of her children, can lead a carefree life of gaiety and self-indulgence. Now and then she must open the ventilators in the noon period, but she can be out all night, every night.

As architects and builders the birds certainly throw out quite a challenge to the mammals plodding around under them on the ground, but these latter do fairly well themselves.

As builders of caves, tunnels and subways, many a mammal can

go to town as a master in his field.

Prairie dogs and foxes, rabbits, and vulgar rats are all A-1 excavators in the line of bomb-proof dwellings. Their corridors and domed chambers are positively professional, and without falling back anywhere on a lally column!

The dormouse builds a two-room affair, one room a nursery and summer living-room, the other a storeroom and winter retreat.

Probably the beaver, emblem of the Massachusetts Institute of Technology, strikes us as the most versatile master builder on the land. He selects and cuts his own timber, hauls and trims it, constructs a tight, brilliantly conceived dam, and with it a commodious residence, plying withal the carpenters', masons' and plasterers' trades, to say nothing of the forester and hydraulic engineer.



"Beyond Architecture" is the title of a much-read modern book. It deals with the whole field of building—not single buildings—but whole communities. In our day it is increasingly patent, even to the casual attention of the man-in-the-street, that designing and constructing buildings one by

one is prone to result in a chaotic, unwholesome, uneconomic and unprepossessing thing called a "city." A few of our citizens have discovered this. Let us add that the whole field was discovered, explored, developed and carried into successful operation some 100,000,000 years ago; perhaps 200,000,000. Why cavil over the second hundred million more or less?

It is stimulating to take a look at three or four instances of community planning on a large scale.

Down in the ocean bed are coral communities of thousands of individuals, teaming up on the construction of well ordered, growing colonies, making possible accomplishments which could not be realized except by cooperation. These colonies occupy structures of great beauty built of alabaster-like masonry of varied rich and arresting colors.

Among the birds, one at least has attempted community housing. The weaver bird builds a huge dormitory for general occupancy, matted together into a long structure with many entrances, and large enough to accommodate an entire colony.

The insects, however, are in

the lead as city planners and builders.

The ants are in the forefront, and among the ants the termites (who aren't really ants, unless by virtue of certain evolutionary antecedents) would constitute that part of our architectural-insect society which we would term the College of Fellows. The termites are good! In their city they can really do things! What would you think of the people of New York or Washington if they could and did control the sex, character and body structure of each citizen—*at will*: if they could and did produce, according to the need of the hour, laborers or soldiers, parents or nurses? The termites do all these things with composure and confidence. They can cause an individual to become a queen, capable of producing, at the unvarying rate of 60 a minute, a family of 100,000,000.

The termites take good care of her: feed her, groom her, massage her, wash her, and guard her from every danger. They keep her room humidified even if they have to tunnel sixty feet into the earth and pipe for water. They take her eggs, as laid, wash them and place them in incubators.

But this is a bit of digression

not interesting to the strictly architectural mind.

The ant city is quite an institution. In the first place it is architecturally significant if not impressive, with minarets and Gothic towers rising to the height of some twenty feet; as large compared to tenant as Mt. Everest is to a man! In the second place it is populous. In some cases its population is equal to that of the human infestation of this entire planet! Yet this formicary, as large as the world of men, is organized, ruled and regulated down to the last citizen. When will man become one organized formicary?

The city contains, under a complete and careful zoning ordinance, stables filled with ant-cattle to suck plant juices, and "nurses" full of honey, suspended like bottles from the ceiling, ready to be tapped. It contains hot-houses (heated by decaying vegetable matter) where tiny mushrooms are grown, watered and weeded. The whole colony is elaborately ventilated by central heat with complete circulation. (The nursery is kept at a higher temperature than the other portions.) All the work in the city is done by citizens created and

fitted for the job—neuter females. Such labor is hard to get with us humans. Specialization is at the basis of termite success, and along with it as a must is *cleanliness*, personal and civic.

Does this make you dwellers in Baltimore and Chicago and New Orleans expand your chests with self-esteem?



The ants are way forward in the Daniel H. Burnham class, but the bees are Sir Christopher Wrens.

To be sure their community is a socialistic one. There is no ruler or hierarchy. The active citizens—the workers—run everything. The queen—so-called by us, but not by the bees, is merely a mamma. She has no other function or prerogative but to procreate. In this chosen field, nevertheless, she makes some of us look like amateurs. She puts in a good day's work, averaging about 3,000 offspring per diem. She cannot compare with the queen termite, however, as she does not accomplish anything in the winter. Her egg laying is a truly professional job. There are two sizes of cells in the hive, arranged indiscriminately, one for

drones, the other for workers. As she wanders about she lays one egg in each cell, but never fails to drop a drone egg in a large cell and a worker egg in a small cell. She has complete and ordered sex-control. You can be sure the workers realize what a valuable individual they have, and they take care of her in a way that would excite Marie Antoinette's wonder and envy.

But here is another dull digression. Back to architecture!

The bee city is built of a specially patented material, light, tough, tenacious, never deteriorating, easily modeled, used by the artisans in partitions $1/180''$ thick! Nowhere else in the construction industry is there such material.

The city population is very dense, yet health is carefully safeguarded. Ventilation through the whole community is maintained at an efficient level. The time-honored system that is used was devised, say, 100,000,000 years ago when G. E. and W. E. were unheard of. The fans employed were like our baseball fans in that they were individual citizens. In this case they use their own wings to keep the currents of air mov-

ing, and the result is perfect. The hive is kept sedulously clean. No debris or extraneous material is allowed to collect. (American cities, please copy!)

Everything is so efficient and clean and healthy that the city population grows rapidly. The bees, being both intelligent and experienced, know what to do. They divide the city, sending forth half the citizens and a queen to found a new community. Here, American cities *must* copy. We cannot afford to continue to be so much more stupid than the bees. They know that order and discipline and health all break down when the civic body gets too large. Let us use their knowledge before it is too late. They are the best efficiency experts, and they charge nothing. In fact, they let us steal their hard earned honey and put in its place some cheap cane sugar.

To any student of building construction and design, as to anyone engaged in city planning, precedents are still precedents, and those that have been in successful use for a million centuries or more may be said to have had what our best engineers usually consider very valuable—the test of time.

Education and Practice

IN TWO PARTS—PART I

By *Walter H. Kilham, Jr., FAIA*

A talk before the Wisconsin Architects
Association, Milwaukee, February 12, 1955

THE OTHER DAY I was looking over my father's book about the architects of Boston in those bygone days when the architect was a rugged individualist who took care of himself. One incident told of a certain Gridley J. F. Bryant. He had one of the largest and most lucrative practices of his day, "a fact," according to my father, "which did not save him from passing his declining years in the Home for Aged Men which he himself designed."

All this sort of thing came to an end on December 31, 1954, when architects, together with undertakers and clergymen, were included in the social security program and welcomed to the bosom of the socialized state.

Fortunately for us, this socialized state is more a point of view than a rigid form of government, a point of view for which, as with many another, architects were conditioned by the Great Depression. The change was immediately reflected in the work of the schools, most easily seen, perhaps,

in the problems of the students—housing, low-cost dwelling units, city planning, and various forms of analysis and programming, which at an earlier day would have been thought of, more or less, as belonging in the departments of sociology and economics. Even the methods of teaching seemed to take on a paternalistic character when, in the name of integration, the instructor began to weave together the various courses in their relationship to the over-all subject of design, rather than leaving it to the student.

While practically all schools made the change there were almost as many approaches to the new philosophy as there were schools. After reviewing the curricula of a good many of them, one reaches the inevitable conclusion that architectural education is a fascinating but nevertheless *insolvable* problem. This is fortunate, as like perfection, it gives us something we can keep on striving for. In the interim, education or at least the general curric-

OCTOBER, 1955

ulum continues to improve. One result of the emphasis on integration has been the betterment of all the related courses, whereas in the old days most of the emphasis was on the design course as such, to neglect the other aspects of architectural education.

Let us look for a moment at the architectural practice the student may be getting into. Although I come from New York I imagine you all feel as I do, to paraphrase an old saying: "the average architect leads a life of quiet desperation." We all know or think we know what we would like to do, but rarely do we seem to have the time or opportunity to do it. We mark each day, not by what we accomplish, but by what we have failed to do by the time we must call it a day.

It is for this reason I look back with so much admiration to the office of Raymond Hood where I started my career in New York. Along with everything else going along at a great rate, he found time to keep models and studies in progress on the improvement of the city. One model in particular showed the possibilities of tearing down sections of New York and rebuilding it with widely spaced towers with parks

around them. There was nothing new about this. Corbusier was making his living writing books about it even then. What was significant to me was that Raymond Hood managed to carry out these ideas in some way or other in his regular work. It is for that reason you all probably remember the American Radiator Building as a tower, instead of a standard loft building such as those further along the block.

Similarly, the Daily News Building, the first job on which I worked, was somehow talked up from a six-story printing press to a thirty-seven-story tower with light all around, including a bit of open space clear to the ground, where the owner was persuaded to give up using some five thousand square feet of land. They came to realize that it built a better building at less cost and with higher rentals, ideas that would satisfy any owner, but we in the office also knew that the real-estate interests had been cheated out of another building with blank lot-line walls, windows fore and aft, cornices overhanging the street, in the interests of another tower in the future city. To the boy out of school, as I was then, this made a tremendous difference,

and made me realize that architecture could be a lot more than just solving the economics and planning problems set before you.

Sometimes, of course, you have to put your cards on the table and it is not so easy. I remember later on in Radio City where I was lucky enough to spend the early years of the depression, Raymond Hood thought something should be done to relieve the piled up masses of office space. To him, the man in the street ought to get something back. He suggested that with all these storied walls baking in the sun, stifling the streets below, maybe the sound of a little running water, the splash of a fountain might be enough to take the curse off the asphalt jungle.

Dedicated, practical, prosaic men ran the enterprise and as usual they came down on him like a ton of bricks. After about twenty minutes of sputtering they ended up saying: "A fountain—running water? Why, do you know what this means; this means recirculating 30,000 gallons of water a day."

"And how much," said Raymond Hood in a tired voice, "does it cost to recirculate 30,000 gallons of water a day?" They

scratched and figured and finally came up with the answer, \$8.30 a day (on a \$250,000,000 enterprise). The fountain went in.



I see I have gotten away from the subject that brought me out here and I hastily return to the education of the architect. We all know there are far more subjects an architect should have than there is ever time to teach in even five years. We know that, basically, the student goes to school to develop his design ability as being the main subject that is most difficult to develop in an office alone. We further hope he will pick up certain fundamentals of science to help him in the technical aspects of his work. There is the somewhat fading hope that, through the studies of humanities, he will also acquire a feeling of his broader responsibilities as a useful citizen.

This leaves to the office, as it used to be in the apprenticeship days, the responsibility for his practical training; or better, the student will realize that in his first five years after school he still has a lot of practical experience to gain—a subject not covered in school. Following up the work

of the A.I.A. Survey Commission on Education, I expect we shall hear a lot more of this in the next few years.



A Quality Called Delight

By Hubertus Junius

The good Sir Henry Wotten
Is frequently forgotten
When architects indulge in disputation.
But his ancient definition
Has instilled the supposition,
Delight must be in every elevation.

You can talk of form and function
With authority and unction,
But how much do all these things affect you?
If the building has delight
The rest will seem all right,
For without delight it just ain't architecture.

You can talk with skill and knowledge
Of the things you learned in college
You can argue, you can plead, and you can lecture.
But the fact will always face you;
Ignored, it might disgrace you,
For without delight it just ain't architecture.

You may even see the day
When you can write F.A.I.A.,
But even this can never quite protect you.
Every job must have a measure
Of gaiety and pleasure
For without delight it just ain't architecture.

There is no course in particular
In any known curricular
Where one can learn to render this effect.
But with luck and work and tears
You may learn the trick in years,
For without it you just ain't no architect.

Contemporary Church Architecture

By Paul Thiry, FAIA

A talk before the Conference on Religious Architecture at Iowa State College, February 8, 1955. The original text is here somewhat condensed.

WE CREATURES of the earth recognize the power of a great force. A force that is in evidence all about us—in movement of the tides—in the winds and in the earth. Man is able, in his faith, to define this force as an almighty being—as God.

In all this world of fantastic mystery the recognition of the Almighty God is, or at least should be, man's primary consideration. It is because of this that the design and construction of the house of worship has particular significance—it is something different from ordinary building. The church is a place apart—a sort of meeting place between here and eternity. The building of the church edifice is a tangible expression of man's faith. It is a noble work.

Just as we expect the man dedicated to religion to be of particular humility and goodness, so too do we expect to express in earthen substance the faith that motivates us to raise the church walls—and in this substance somehow find expression of our attitude towards God.

For centuries past, and as far back as history records, man has been disposed and inspired to build his temples to the most high. Until modern times the church tower dominated the profile of the village and of the city. The towers of the church could be seen for great distances and marked the location of man's habitation on earth. Possibly the overshadowing of the church tower by modern-day commercial stacks and skyscrapers gives clue not only to

a change in the spiritual attitudes of the people but also to the problem of the church building itself.

What is the church of contemporary times—what is its relationship to religion, to the people, to the city or the town, to the countryside? In older societies the church was of the place and of the people. In the town plan it enjoyed the central square; it dominated the surrounding architecture and, whether Catholic, Anglican or Lutheran, Mohammedan or Buddhist, it was the church of the community without contest and practically without competition. In our colonial life, communities generally developed around a religious denomination.

Our situation is different. The North American Continent was peopled under the principle and constitutional right of freedom of religion. Man is entitled to choose his faith as he wishes—a right no one will deny him. But this has its ramifications. We have literally hundreds of separate sects and denominations which vie with one another for following. We have even come to the point when we must differentiate between what is a church and what is not one, between what is a religion and what is

merely a philosophy or viewpoint towards life and death.

Certainly, if an architect is to design an edifice which is to be designated church, some clarification of the term of the subject is necessary. The highly ritualistic church—such as the Catholic or the High Church of England—recognizes and upholds a complex and ever increasingly complex ritual: of the mass, of processions, of the Way of the Cross . . . preaching is secondary. The Catholic Church believes in the real presence of God in its tabernacle in the form of the host. Next to this in the Christian world are great numbers of denominations which might be termed semi-ritualistic: where communion is the public act, but where preaching and choir are predominantly featured. These have kindred attachments historically to older church forms. Another category, common today and expanding at great speed, is the evangelistic meeting place or revival hall; it calls for assembly and personal participation and where attention is on the evangelist and on the individual. And finally, and in contrast, the meeting place, the discussion room. Most assuredly the symbolism common to the first

of these would not be called for in the last.

If we are to deal rationally with our problems we should decide once and for all that it is time to design for the needs of each religion or denomination on the merits of its own requirements.

In all of our designs, we must recognize that times have changed, that manners of life have changed and with it habits and viewpoints. In recent years the whole system of construction has seen revolutionary change. New materials and new techniques have made their appearance. We need a new appraisal and most assuredly a new analysis.

Today, the community life has departed from its centralized and walled-in sphere. Towns and cities are dispersed. Great numbers of people live in semi- or complete suburban surroundings. The suburbs are connected to the city by a network of speedways on which traffic moves at 60 to 70 miles an hour. It is only a matter of time now when even more rapid means of movement will be in order—monorails, helicopters and, for great distance, jet planes.

The pace is swifter, newer, different and the man is the same and his relationship with his Cre-

ator is the same—his approach, his reasoning, his desires must be and are variable as circumstances dictate they should be.

In the midst of all this, the church is swallowed by the city, by-passed by the highway, and out-maneuvered by the suburbs. Churches that have served communities for hundreds of years are suddenly put to disuse—the scene changed.



Has any of this to do with man and his relationship with God? Obviously it has not; man will come and go as the ever-changing tides. But it has to do with man's expression and worship. Those who fail to take into account the factors of environment have completely missed the architectural picture and, because architecture is so important and such a vital companion to man, perhaps they have missed as well the greater objective, his spiritual well-being.

So what of this environment—this climate in which we build our church? It can be and often is a jumble of neon signs, gas stations, billboards, light poles and utility wires; of wayside drive-ins of all descriptions.

This is a unique age. The

family automobile with its heater and radio and foam-rubber seats is in itself considered by some a sort of holy place; from it parents and offspring may attend the Church of the Air, as they whisk along to the ski slopes, or if they like, pull into that amazingly quaint little drive-in-church in the foothills. Or, barring all of this, they can give the car a rest and they can stay home and from the easy chair lazily turn to television to become a member *in absentia* of any one of a dozen religious congregations. All of this is definitely of our time, but maybe we are becoming calloused and so worldly that we fail to realize the changes that are taking place. It can all be for the good, if properly directed, but is it? When the church edifice—which was once synonymous with the "gate of heaven" and the "house of God"—becomes engulfed in its surroundings or when it becomes existant only as a radio wave, is it not time to ask a few questions? When the people and even the clergy refer to its cluster of buildings as the "plant," should we not feel a tinge of warning.

Aside from religious considerations, and *architecturally speaking*, have we met the problems fac-

tually or are we even aware of the true problems of change and of the need for a new sincere architectural expression? Could we not possibly take a cue from the Lord himself who before His crucifixion went into the garden to pray? Maybe we need a place apart, in nature, close to the skies, in which to shed our earthly pursuits. In many ways, John Lloyd Wright has found a contemporary expression in his glass-encased Wayfarer's Chapel, overlooking the sea at Palos Verdes.

It is time we started at the beginning again. If we know anything we must know that architecture is nothing more than what we make it. It is not a lot of trumped-up emotional statements. If there is to be emotion it will be in architecture itself. Buildings are not like paintings; you cannot explain them away; they work, they are successful, they are well constructed, they are useful and, if you please, they are beautiful only when they are.

We need entirely new concepts in our approach to architecture. We must be aware of the tremendous work that can be done by bulldozers, by carryalls, by mobile cranes, by lift trucks. In fact we

must be aware that we can lift up whole sides of buildings in a single operation. We must know that prefabrication of building's parts and the prestressing of steel and the precasting of concrete frames and slabs, that the introduction of light-weight aggregates and of plastics and a thousand and one new processes and materials have revolutionized the ways of construction.

Isn't all this exactly what the church builder has been looking for all the ages past—greater span, height, lightness, openness, acoustical control, ease of construction, simple methods? Medieval man would have been delighted to have all these and if, handicapped as he was, he was able to do what he did, think of what he might have done with our means.

Definitely it is time to think it over. Our plans must express their use; each problem should be analyzed on its own merits. We

must envision the full scope of our enterprises. We must gauge our project. We must not understate the small or overstate the large. We must have comprehension of the surroundings and design for them or against them as the occasion demands.

Architecture can be placed in a setting, or architecture can be the setting. The solution in a large measure rests with design expression. An expression which if skillfully applied could be as new in form as modern means would dictate, and as old in dignity and tranquility as the ancient spirit of meditation.

Finally, let us find empathy with our work, the great work of church building, and give true reason for the faith that is in us. Let us build the contemporary church in such a way that it will be respected in our time and revered by those who will follow us.

Inches and Decimals

The Magazine of Standards for August carries an article by Charles M. Wright, Standards Engineer for Chrysler Corporation. He makes a strong plea for

the use in dimensions of decimals instead of fractional parts of the inch.

To quote from his introduction of the subject: "It has been said

that the ancients measured by a rule of thumb. Literally, it was not always the thumb. A cubit in Noah's day was the distance from a man's elbow to the tip of his middle finger. In the twelfth century, the foot was the length of the actual foot of the ruling monarch. Sometime later, the rod was equal to the total length of the left feet of sixteen good men as they emerged from church on Sunday morning. The inch at one time was the width of a man's thumb and twelve times that width was considered a foot. In the fourteenth century, a standard inch was decreed as equal to three

barley corns taken from the middle of the ear and laid end to end."

Incidentally, Mr. Wright argues strongly against a proposed shift to the metric system. The use of the inch and its decimal parts undoubtedly is an improvement for manufacturers who work at this small scale for metal parts. It is a great question, however, whether the architects' use in dimension of feet and inches with their decimal parts might not be confusing; particularly in the addition of dimensions when they total a combination of feet and inches.

Books & Bulletins

DECATUR HOUSE AND ITS INHABITANTS. By Marie Beale. 166 pp. $7\frac{1}{2}''$ x $9\frac{3}{4}''$. Washington: 1954: Privately printed. Obtainable from The National Trust for Historic Preservation, 712 Jackson Place, N.W., Washington, D. C. \$4.75 postpaid

Mrs. Truxton Beale, who has willed Decatur House, Washington, D. C., to The National Trust, has written this historical and architectural account of the dwell-

ing Latrobe built for Commodore Decatur. The proceeds from the sale of the book are to be devoted to the general program of The National Trust.

ENGLISH ARCHITECTURE SINCE THE REGENCY. By H. S. Goodhart-Rendel. 296 pp. $5\frac{1}{2}''$ x $8\frac{1}{2}''$. Edinburgh: 1953: Constable & Company Ltd., 10 Orange St., London W. C. 2, England. 25s net

Mr. Goodhart-Rendell is always worth listening to or reading.

Here is his keen summing up of the period following the British Regency. The author vigorously disputes the present tendency to bury all past architecture as outmoded in the present revolution in art.

ARCHITECTURE AND THE UNIVERSITY. 90 pp. 5½" x 8½". Princeton, N. J.: 1954: The School of Architecture, Princeton University.

The proceedings of a conference held at Princeton in 1953, when a small group of educators and practising architects gathered to discuss architectural training. Although the volume appears long after the event, its record is still pertinent to the problem.

HISTORY OF ART. By Jean Anne Vincent. 320 pp. 5¼" x 8½". College Outline Series. New York: 1955: Barnes & Noble, Inc. \$1.50

A purposely rapid survey of art closely tied by cross-references to standard textbooks.

EARLY CHRISTIAN, BYZANTINE AND ROMANESQUE ARCHITECTURE. By Cecil Stewart. 5½" x 8½". New York: 1954: Longmans, Green and Co., Inc. \$5.75

This Volume II is a revision and enlargement of Simpson's

History of Architectural Development. Recent explorations have brought many additions to our knowledge of early Christian architecture. The volume is profusely illustrated with plans and excellent photographs.

THE ART AND ARCHITECTURE OF THE ANCIENT ORIENT. By Henri Frankfort. 308 pp. text; 192 pp. illustrations. 7" x 10¼". Baltimore: 1955: Penguin Books Inc. \$8.50

A scholarly presentation of the art that found its two main sources in Mesopotamia and Egypt. From these two centers arose nearly all the stimulus given civilization from the period 3000 B.C. to 500 B.C., when Greece took over. There are 192 pp. of plates and halftones, besides numerous line drawings and plates in the text.

THE ART AND ARCHITECTURE OF RUSSIA. By George Heard Hamilton. 342 pp. text; 180 pp. illustrations. 7" x 10¼". Baltimore: 1954: Penguin Books Inc. \$8.50

Dr. Hamilton is associate professor in the history of architecture at Yale. He has produced as comprehensive a record as is possible under the present circumstances, showing the development of Russian art from 989 when

Vladimir imposed Christianity upon his people, up to 1917 when the Empire fell. There are 180 pages of halftone illustrations, largely architectural, in addition to plans and diagrams reproduced in line throughout the text.

FORBIDDEN NEIGHBORS. By Charles Abrams. 416 pp. 5½" x 8". New York: 1955: Harper & Brothers. \$5

The author, who is now Rent Administrator for New York State, makes a fervent plea for the abolition of race discrimination in our public housing and urban development. Mr. Abrams closes his book with a suggested program for action.

URBAN PLANNING EDUCATION IN THE UNITED STATES. By

Frederick J. Adams. 72 pp. 7¾" x 11". Cincinnati: 1954: The Alfred Bettman Foundation. \$2

The author, who is head of the Department of City and Regional Planning, M.I.T., offers the results of a study of professional education in urban planning.

THE LESSON OF JAPANESE ARCHITECTURE. By Jiro Harada. 192 pp. 8" x 11¼". Boston: 1955: Charles T. Branford Co. \$6.50

The author, attached to the Tokyo National Museum, has revised and enlarged a work first published in 1936. There is a wealth of excellent illustrations of perhaps the best that Japan can offer the West in architectural inspiration.



Honors

BROTHER CAJETAN J. B. BAUMANN, O.F.M., has been selected as the architect from the U. S. A. to participate in consultation with architects from five other countries: France, Italy, Spain, Belgium and Lebanon, regarding the restoration of the Basilica of Calvary and the Holy Sepulchre in

Jerusalem. Brother Cajetan flew abroad to join this consultation in August.

WALTER GROPIUS, FAIA, has been recently honored by the Brazilian University in Rio de Janeiro with the title *Doutor Honoris Causa*. This is the sixth hon-

orary degree given to Mr. Gropius: 1929—Doctor of Engineering by the Hannover Institute of Technology; 1951—Doctor of Science by Western Reserve University; 1953—Doctor of Architecture by North Carolina State College and Doctor of Arts by Harvard University; 1954—Doctor of Science by the University of Sydney, Australia.

ROSS SHUMAKER and A. G. ODELL, JR., have been cited by the North Carolina Chapter, AIA, for outstanding service to the chapter.

ALONZO W. CLARK, III, and JAMES J. SOUDER, both of New York, have been named as consultants for hospital construction to the Surgeon General of the Army.



Rome Prize Fellowships Offered for 1956-1957

THE AMERICAN ACADEMY IN ROME is again offering a limited number of fellowships for mature students capable of doing independent work in architecture, landscape architecture, and other arts. These are open to citizens

of the United States for one year beginning October 1, 1956, with the possibility of renewal. Fellowships carry a stipend of \$1250 a year, with transportation, residence at the Academy, and other privileges. Applications and submissions of work, the details of which can be obtained from the Executive Secretary, American Academy in Rome, 101 Park Avenue, New York 17, N. Y., must be received at the same office by December 30, 1955.



Shuffled Illustrations

PERHAPS it is unnecessary to call attention to the transposition of illustration plates on pages 119 and 121 of the September JOURNAL, but our conscience insists. The captions under these halftones belong on their respective pages as recorded on the Contents page, but the halftone plates have changed places. On the two pages immediately following this one these illustrations are reprinted with their proper captions.

In such an important matter as the recording of honor awards in architecture and photography it is particularly unfortunate that our September pages so grievously erred.



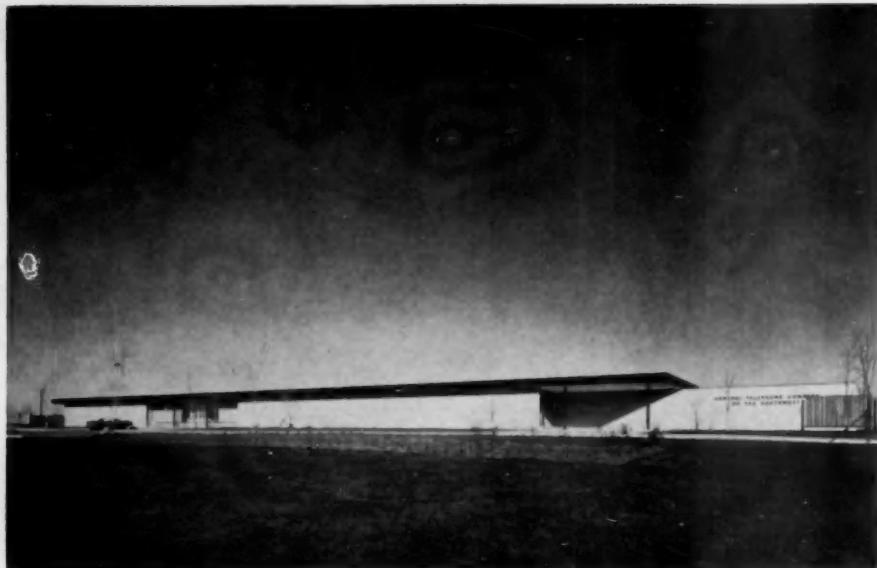
Copyright by Morley Baer 1955

FROM THE FIRST ANNUAL EXHIBITION OF ARCHITECTURAL PHOTOGRAPHY
THE BEST EXTERIOR PHOTOGRAPH, BY MORLEY BAER, BERKELEY, CALIF.
U. S. NAVY POSTGRADUATE SCHOOL OF ENGINEERING, MONTEREY, CALIF.
SKIDMORE, OWINGS & MERRILL, ARCHITECTS;
WALTER A. NETSCH, JR., ASSOCIATE ARCHITECT

(Correcting an error in credits through transposition of captions, pp. 119, 121, September issue)

Journal
The AIA

167



Photograph by Hedrich Blessing

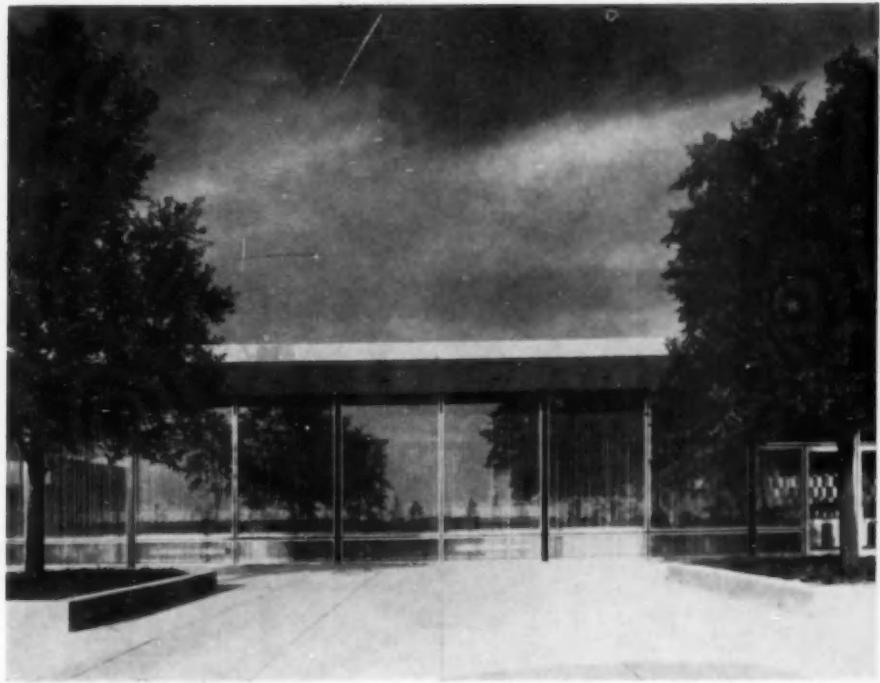
ONE OF FIVE HONOR AWARDS

IN THE INSTITUTE'S HONOR AWARD PROGRAM FOR 1955

THE GENERAL TELEPHONE COMPANY OF THE SOUTHWEST, SAN ANGELO, TEXAS

ARCHITECT: PACE ASSOCIATES; CHARLES B. GENTHER, ARCHITECT-IN-CHARGE.

STRUCTURAL ENGINEER: FRANK J. KORNACKER & ASSOCIATES



Photograph by Hedrich-Blessing

ONE OF FIVE HONOR AWARDS
IN THE INSTITUTE'S HONOR AWARD PROGRAM FOR 1955
CENTRAL RESTAURANT BUILDING,
GENERAL MOTORS TECHNICAL CENTER, WARREN, MICH.
ARCHITECT: EERO SAARINEN & ASSOCIATES
ARCHITECT-ENGINEERS: SMITH, HINCHMAN & GRYLLS, INC.



Photograph by Victor Amato

THE BERLIN PROJECT
AN INTERNATIONAL CONFERENCE HALL FOR THE WESTERN SECTOR OF BERLIN

At the request of the Department of State the Institute set up a special architectural advisory committee (Ralph Walker, Howard Eichenbaum, Moreland Smith, Nathaniel A. Owings and John F. Harbeson) to furnish guidance and to assist in the selection of the architect. (Hugh Stubbins & Associates)

At a luncheon in The Octagon, August 3, a model of the project was displayed and explained. Clockwise: Messrs. Stubbins and Smith; Mrs. Eleanor L. Dulles, Special Assistant to the Director of the Office of German Affairs, Department of State; Messrs. Eichenbaum and Walker.

The Budget vs. The Bid

WHAT HAPPENS WHEN THE BIDS GO OVER THE BUDGET?
WHAT IS THE ARCHITECT'S RESPONSIBILITY TO HIS CLIENT?

The following article was compiled by May B. Hipshman, Executive Secretary of the Northern California Chapter, A.I.A., after consultation with many architectural offices. The opinions and experiences included are those of individual members of the Chapter. The article first appeared in the Chapter *Bulletin* from which we reprint it by permission.

THE client has a fixed budget of \$20,000. His architect, having assured him that his dream house can be built for that amount, sends the working drawings out for bids. Alas, the lowest bid comes in at \$26,000! The client is aghast, the architect equally dismayed. How did such a miscalculation occur? What happens now? Above all, what could have been done to prevent such a contretemps?

How did it occur? The client is apt to put the blame on the architect for not being realistic in estimating costs. The architect is likely to shift the blame right back to the client, who kept adding extras not included in the original budget. Both client and architect often do get carried away by the joy of pursuing perfection. As one architect puts it, "When talking to a client, you hate to be negative all the time." The architect himself naturally wants to design a perfect house, and in addition he hates to

throw cold water on the client's dreams by mentioning the ugly word "budget" at every turn. He hopes, somehow, by careful planning, to give the client everything he wants. Then, too, knowing that the client is not always frank about his budget, he hopes that it may prove flexible enough to include the extras that prove so expensive.

Even if economy is kept firmly in mind, outside factors may intervene. Labor and material costs may rise sharply between completion of preliminaries and bid openings. Every architect and client suffered at the start of the Korean war, when materials skyrocketed and labor costs soared almost overnight. The budget has no defense against such crises.

Even in normal times, bids are affected by market conditions. In boom building periods such as the present, or during the busiest building period of each year, contrac-

tors have more work than they can handle and are apt to turn in high bids. When building slacks off, and the contractor is eager for work to keep his crews going, his bids will be lower.

Often the sad truth is that the architect is just plain off on his estimates. A recent example, reported to the Chapter office, involved an architect who was working with a client on a fixed budget, and the lowest bid came in 60% over the maximum figure. As always, many factors were involved, but a glaring miscalculation had been made at the start, when the architect estimated his square footage at \$11, in an area where such costs had been averaging from \$14 to \$18. Here a more thorough knowledge of local building conditions would have helped to prevent a costly error.

So what happens now? Does the architect merely express his regrets, and collect his fee (minus supervision) from the client? If the client balks at paying 75% of a full architectural fee when he has nothing to show for it, does the architect threaten to take him to court? (It's happened!) Short of such unpleasant finalities, what are the alternatives?

Most residential architects agree

that it is the architect's responsibility to revise the plans so that they *can* be built for the budgeted amount. "Sit down with the client and the low bidder," most of them advise, "and start eliminating non-essentials." Cut out the extra bath, the indoor barbecue, the finished basement, change the interior finish, substitute less expensive materials. Often a couple of hours' work will do the trick, especially if alternates have been included in the specifications from the beginning —a safeguard most architects employ.



But suppose this doesn't bring the price in line. (One architect still broods over the time he cut, and revised, and altered, and sent bids out again, only to have them come in *higher* the second time!) The architect's responsibility, according to the men who are designing some of the most outstanding homes in this area, is still to see that the client gets his house. If necessary he must re-draw the plans. In some cases, the architect has even drawn completely new plans, *at no cost to the client*.

Suppose that in spite of all of the architect's efforts, the client decides not to go ahead with the

project? The architect is then entitled to 75 percent of his full fee, *based on the original estimate.*

If the client is satisfied that the architect has done all that is humanly possible to satisfy him, he is perfectly willing to pay for services received. Take the example of the local architect who sent out bids on a "perfect house" just at the start of the Korean incident. The bids were hair-raising, and no amount of revising, or cutting down, could bring the project anywhere near feasibility. The client and the architect commiserated together, and sat back to wait for more favorable times—the client meanwhile having paid 75% of the full fee, based on the original estimate. After the building situation had returned to normal, the client called the same architect back, they worked out a completely new set of plans which resulted in an even more satisfying house than the first, and everyone is happy. The important thing here is that had not the clients been convinced of the architect's integrity, and equally convinced that circumstances, not incompetence, had foiled their plans to build, they would not have called him back. Unfortunately, the architect-client relationship often becomes so

strained in similar situations that the client is architect-shy for the rest of his life.

What happens when the client refuses to pay his fee, and feels unjustly used? The architect, as a last resort, will do well to consider the Arbitration Procedure established by the AIA and available to architects, contractors, and clients alike. In recent months, an Arbitration Board composed of three members of the Northern California Chapter arbitrated a bitter and unresolved controversy between a contractor and a client which had been headed for the courts. The Arbitration Board met in open session with both parties—each accompanied by his lawyer—heard all evidence, dismissed the contestants, reviewed the evidence, and came up with a decision which satisfied both parties. Arbitration is always preferable to court action, and in addition keeps a dispute within the architects' own association, where it does not become a public squabble which harms the whole profession.

All of the strife and delay caused by the too-high bid creates a sad situation. The architect has suffered, for he must spend costly man-hours revising and re-working

drawings. The client has suffered, for his building plans have been delayed, his dream house has shrunk, and his illusions about architects in general have been severely shaken.



How, then, can safeguards be found to prevent this all-around disaster?

First, the architect must constantly bear in mind the fact that he is responsible for controlling costs, even though the AIA contract states that he cannot guarantee them. If the client's dreams get out of hand, putting the budget in peril, the architect must so inform him at the outset. Some architects merely take the precaution of warning the client just how much each change will cost him. Others make a practice of setting forth in a letter to the client the cost of each addition or change, which must then be approved by the client.

Second, the architect must perfect his own techniques and knowledge of estimating costs. If he is uncertain of his own figures, he can obtain preliminary cost estimates from his contractor. When the drawings are still in the preliminary stage, one architect goes over the drawings with his contractor,

discussing materials, finishes, other specifications, and asks for a preliminary estimate. (He says almost inevitably this estimate proves within \$500 of the final bid.) It is a comparatively simple matter to do necessary revisions at the preliminary stage, if the contractor's estimate shows that the budget is being over-extended.

Another architect, before calling for preliminary cost estimates, writes outline specifications (broken down into unit costs, by trades) to go with the preliminary drawings, and has them approved by the client. Thus, the client sees where his money is going, and which are the costly features of the construction. Then he calls in a contractor with whom he has worked before, and they establish a preliminary estimate which in his experience has not deviated from the final bid by more than 10%. According to him, contractors familiar with a particular architect's operations are very willing to make such estimates free of charge, for they realize the advantages of being thoroughly familiar with a job before bidding it. In a case of this kind, unless the client insists on competitive bids, the contract is awarded to the contractor who has made the estimate. Obviously,

the establishment of a preliminary cost estimate, based on drawings and outline specifications, involves considerable work for the architect, who must think through the entire job at the outset. But it pays off handsomely in preventing costly misjudgments and strained relations with clients. Of course, unexpected increases in labor or material costs can knock even the most careful estimates into a cocked hat, but the architect knows that he has done everything within his power to eliminate the risks of faulty estimating.

The California Council of Architects' Schoolhouse Contract specifies that if bids come in over 15% above the estimated cost, the architect shall revise his plans until they come within the established cost. There is a high mortality rate among school architects whose bids come in consistently high; therefore, they are particularly cautious in establishing costs. They make a preliminary cost estimate, and a final cost estimate before bids go out, based on a breakdown of unit costs, by trade. These cost estimates are approved by the School Board before bids are invited.

Could this same client-safeguard be made a part of the contract in residential work? Could the contract state that if bids come in more than 15% high, the architect shall revise the plans at no cost to the client? How would you, as an architect, feel about it? Would you be willing to write such a clause as a rider to the AIA contract?

This discussion has been limited mainly to residential work because, for various intangible reasons, bids on houses are much more apt to come in high than on other building types. Bearing this one chief difference in mind, the problem is essentially the same for other types of buildings. The bogie of the too-high bid must be solved—by the architect himself.



The architect has a weighty responsibility to his client. If he parts on bad terms with a dissatisfied client, who has spent his money and has nothing to show for it but plans which he cannot use, the whole profession has been done a great disservice. A satisfied client, at whatever cost to the architect, becomes a public relations agent of incalculable value!

George Howe — an Aristocratic Architect

By Bruno Zevi

A personal appreciation by an Italian architect who was educated at Harvard and in the Argentine. The Italian text, originally appearing in *Chronaca* for July 16, 1955, has been translated by Carroll Purves

WITH GEORGE HOWE, dying a few weeks ago at Philadelphia, not only has gone the author of the finest skyscraper in America, the dean of the Yale University School of Architecture, the man who, directing the Public Federal Works Agency in 1942, has turned American official architecture toward the modern style; but with his death America loses much more—the only humanistic figure of the architectural scene.

Born in 1886 at Worcester, Mass., he was educated at the most aristocratic school of the United States, where he had as companions Roosevelt and the sons of the great financial and political personalities of the country. His first works reflect the mannerisms of the time but already characterize the artist. Instructed in the European "style," in the atmosphere of didactic domination of the French Beaux Arts, Howe did not have the strength of an innovator nor was he merely a passive imitator. Rather than submit to the imposition of classicism

or accept the escapism of a medieval romanticism he chose the enquiry for the cultivated vernacular of the Eastern seacoast. When he built his own house in Philadelphia he made capital of the architectural tradition of the region so as to adopt the Georgian scheme to the themes of a more ample and elastic residential vernacular.

Extremely careful in the study of detail, in the bestowing of a character distinctive to the house of each client almost as though it should portray his particular way of life, and, on the other hand, capable of inserting every personal innovation in the context of a language immediately recognizable, he became the architect of the upper middle class, the class to which he belonged economically and by birth. Not only was he a courageous and competent architect; he was a gentleman architect who followed his profession with seriousness but with detachment, more as a hobby than as a career.

His general culture and his intellectual generosity always tran-

scended his architectural role. Howe was the first American architect to recognize the greatness of Frank Lloyd Wright and to affirm it even in the period of his ebbing fortunes. Certainly not to imitate him; Wright was steeped in Middle Western culture, a true American striving to create an original architecture for his country; Howe on the other hand was a son of Harvard, a European by education and conviction, humanistically nostalgic of every decadency of the Old World. But this did not prevent his understanding Wright's greatness or from upholding him before all the mediocre people who were afraid of him.

The great architectural opportunity for George Howe was the Philadelphia Saving Fund Society skyscraper. In 1929 the European rationalist currents were united in America. Howe was the first American architect to understand this. He associated with Lescaze, and when one of his influential friends gave him the commission of the skyscraper he decided to legitimize rationalism in the commercial buildings of the United States. Only he could do it. He had gained a professional and personal prestige

that permitted him to avoid direct polemics and to overcome obstacles with a witty epigram, with an elegant phrase. He settled problems with his clients not in his professional office but at the club, at receptions, making an aside, speaking of other matters; his name signified a *security* that infused faith. The arrival of rationalism in the United States was made possible only by the mediation of a personality revolutionary in architecture while traditionally aristocratic in his temperament and make-up. When the Board of Directors of the Philadelphia Savings Fund Society sent for him, alarmed by the unpublished plans, refusing to accept the skyscraper, Howe laughed, talked of this and that, then added, "It doesn't matter." He made it clear that it didn't matter to him; he played on his skepticism, convinced no one, but calmed everyone.



Immediately following the presidential election of 1932, the skyscraper was complete, and, as always after every period of intense work, detaching himself from architecture and pursuing new stimuli, George Howe saw the political opportunity to give a "new

look" to American architecture. Roosevelt, as I have mentioned, was his schoolmate; the depression obliged the government to take an active part in public housing and city planning; an "art policy" from above was therefore possible. His friends remember that George shut himself in his house for a week and wrote a long letter to Roosevelt. No copy remains, but the contents must not have been unlike those of a famous article published many years after—"Master Plans for the Masters of Politics." Roosevelt did not reply. For Howe, this was a tragedy; he spoke of it to me a few years ago in Rome with sincere disappointment. From then on the profession interested him no longer.

In 1941 he associated himself with Oscar Stonorov and Louis Kahn, but did not succeed in engaging in a real collaboration. He found every enthusiasm in bad taste, every true intimacy unrealizable, every friendship entered into at first with ease became for him insupportable; it was a bond to break.

The superintendence of the Public Works bureau [Supervising Architect, Public Buildings Administration] in 1942 was a

means of leaving his office and moving to Washington. But here, too, he stayed little more than a year; the bureaucratic impact, the servitude of the burden of office was vexatious to a man who was in search of himself and leaned toward meditation. He had the vision of a governmental building and planning concept but didn't know how to attain it.

He turned again to architecture. No longer to the skyscraper or to large constructions, commissions for which he turned over to his associates, but to the small Thomas House jutting out over the sea in Maine. He devoted nearly three years to this house, to the cruciform plan, to its spatial articulateness to the daring structure—a "*sbalzo del soggiorno*"; to the details of the roof, of the parapets, of the fittings. It was his farewell to architecture and he put all his love in it. He indicated a road; he opened to rationalist language the direction indicated by Wright.

The last ten years of George Howe's life were less productive and no less unhappy. After the war he came to Rome, he lived at the American Academy, made a project for the American Consulate at Naples which was not car-

ried out, tried without success to write a book, then was called to Yale as dean of the architectural school. For about the past two years he had returned to Philadelphia where he had received important professional commissions, which he had turned over to friends, and there he tried to resolve, by his prestige, some difficult planning problems. When there was anything that was impossible to do, people turned to George Howe; he was the only person who knew how to convince a banker, a newspaper editor, a politician. The more difficult the task, the more he enjoyed solving

it, with that human understanding that made him immediately sympathetic, that inspired respect, with that skepticism that was socially a great deal more attractive than a faith.

Because of all this there is no one who can today take his place. This man, who didn't want to work, solved many planning and architectural problems that would otherwise now remain as obstacles. He died alone. He was the best known and most loved architect in America, but at the hospital no one knew who should be notified of his death.

The Architect and His Community

By Ulysses Floyd Rible

Condensation of an address to the South Atlantic District
Regional Conference, A.I.A., Charleston, S. C., May 7, 1955

THE OPPORTUNITY to meet with you in this historic City of Charleston, where I have never before been privileged to visit, affords me great pleasure.

The chance to sit in as an observer to your deliberations has been most heartening—heartening to learn that architects across the land are at work sifting the chaff from the wheat. They are getting

to the root of their problems, and upon mature analysis they are bringing substantial benefit to our profession and to the communities in which we practise.

We are not a large group, and in these days of pressure politics ours falls short of accomplishing desired ends. Our failure is primarily attributable to the relatively small percentage of the total popu-

lation which we represent. Now, this is not as naïve an observation as it would, on the surface, appear.

Obviously, the law of supply and demand is going to more or less regulate the number of architects in our broad land. How, then, do we anticipate increasing our vocal strength?

1 — By revising the membership classification provisions of The American Institute of Architects whereby every architect, whether he practises or not, and every person whose activity is directly related to our profession, may become identified as members, assigned in appropriate classifications. Only then will the Institute be provided with the conviction it needs to say, "We speak for *all* of the architects."

2 — We must increase substantially the number of our profession in key spots of community and governmental enterprise.

There are some that will debate my first point, but I hold that it is nonetheless valid.

The very theme of your conference is good and sufficient evidence that we are attempting to do something about point 2.

In "bull-sessions," in chapter meetings, in conferences like these, and in national conventions, we

hear much about the lack of public appreciation of our services. It is well to discuss this subject, but just whose fault is it? There is no scapegoat to whom we can turn. The services we have to offer are more than those services which the public ought to buy. As a matter of fact, the public cannot afford not to have them, and the sooner the public is brought to this realization the sooner the profession will be brought from occasional consideration to high practical regard and reference.

By the very nature of an architect's training and experience, he knows much about many things. He is basically trained as a co-ordinator, a broad thinker, and an over-all planner. These general aspects admirably qualify him to become a substantial and successful salesman in his community.

Accept every opportunity to speak in behalf of worthy community enterprises, to speak in behalf of school bonds, to speak in behalf of candidates for public office, to assume positions of leadership in community discussions, and to lend advice to charitable organizations. Take active responsibility in your service club and chamber of commerce. Your broad background of training significant-

ly qualifies you for such positions. Take active leadership in advising your school board; speak before your P.T.A.; meet with your city council members—and leave them with the sure conviction that, as a planner and a leader, architects are well qualified to serve.



Now, I have just touched on so-called civic affairs, and I'll wager not a month goes by but what you pick up some professional periodical in which you observe the lament that the architect should more frequently enter into these affairs. Have you taken that advice? If you are a normal member of society, you at least belong to a club, a lodge, or to a church of your choice. Are you in that large segment of membership which is just one step above the inactive category? Belonging to an organization is not enough. We talk and expect participation. Champion the right as you see it, and don't be afraid to endorse or to sponsor any worthy cause. We all recognize that there are two sides to any controversy, but after being sure of your position, be constructive and contribute to the stand you have taken. Think before you act, but by all means act.

Can you imagine that a community, in which the architects are actively engaged in lodge, church and government, giving their time, their advice and their leadership, will often question what an architect does and why he justifies the compensation which he seeks when the commission for the next new school or a business building comes to the point of determination? I don't think so!

Now, we hear some of our colleagues complaining that the ethics as established by The American Institute of Architects are outdated and allow little room for competition with less ethical practitioners. I regret but I cannot go along with this line of reasoning at all. Surely, we can all cite examples of how we lost jobs to the unethical practitioner. Our own firm has lost its share, but we have only lost a job; and while that is bread and butter, we have at least maintained our dignity and our self-respect; and as long as architects are actively engaged in affairs of their community and are well respected, citizens of the community will themselves soon commence to discredit the unethical practitioner. Such things get around a community—you can't keep a slip of ethics a secret.

The Mandatory Rules of Conduct as set down by the Institute are in themselves a vehicle by which we can win friends and influence people within our community. Your client is also your neighbor, and your behavior will have a lasting effect on his attitude toward you and, consequently, toward your profession. He is the "grass-roots" we hear so much about; a less discreet approach would tear down everything done in the promotion of our cause. You cannot afford to wink at the Mandatory Rules of Conduct.

We hear often the charge, "Live your public relations!" It is vital that this be done, for no extent of good press clippings, fine television shows, or good radio programs can lift our profession by its boot straps unless your neighbor—who knows you, the architect—can and will speak of you in terms of confidence and compliment. Living public relations indicates that you and your profession are judged by your personal contact with your fellow citizens. Be courteous with all inquiries, be ethical in your practice, be fair and honest, put integrity down as a constant condition of your community life.

Get to know all of your news-

papers. This is good advice whether or not you agree with their politics. Don't concentrate on knowing the publisher or editor of one paper alone, but get to know the working press and the reporters, for their influence can bring about some worthwhile stories on the value of an architect. Your friendship with the working staff cannot help but result in subtle if not blatant news comment on your services and their value.

I am fully aware that in smaller communities it is impractical to have individual chapters of the A.I.A. and, without going into all of the ramifications, I may take this opportunity to suggest that architects in a community not directly served by a chapter should organize an association of its architects. This might be known as the town association of architects, members of such and such a chapter of The American Institute of Architects. Basically, the advantages are that such a local association affords the possibility of local identification and a certain community pride in its existence. It sometimes carries more local weight than the same members would as representatives of the more inclusive chapter.

At the same time, by being members of the larger chapter, the dues are collected from a greater number, whereby a larger chapter budget may provide substantially increased services to its members.

The local association would provide a vehicle for two or more architects to meet in discussion of common problems and for exchanging freely of ideas to stimulate the thinking of others, and to stimulate an increased service to their community. From such discussions between architects, joint efforts in the public interest have been developed and directed to the community benefit and to professional benefit alike. The entire community will become therefore much more conscious of the need for architectural leadership in its affairs. Such leadership cannot but help reflect itself in better buildings and better community planning.

Small-town friction between architectural colleagues must be eliminated. By cooperative efforts, they will find that not only will they both enjoy increased commissions, but integrity and respect for the profession will be amazingly increased, and the whole community will become justifiably proud of its architect.

Engage in a personal program of influencing people. Make a point of congratulating your minister upon a well-delivered sermon. Congratulate the president of your service club upon his handling of its affairs. Call on the telephone your friend who, you have just noticed by the local press, has brought distinction to his community, and tell him how much you personally appreciate it. Write a letter to the president of your school board, your mayor, your governor, your legislator, and your congressman, and offer your comments on the intelligence of their vote and the excellence of their speeches.

These are some of the things that will serve you well in your campaign—that will stimulate recognition of you, that will impress your neighbor, that will establish you as a leader, that will develop a mutually beneficial understanding, that will make you a better citizen and thus a better architect: BUT—have your objective clearly in mind. Devote your energies to its realization. Time must be devoted to these things—if the architect and his community are to be successfully integrated.

They Say:

Robert Woods Kennedy

(From an article in The New Republic under the title "The Package Style in Architecture")

The MIT auditorium is so brilliant an example of the technocratic approach that it transcends the doctrine. It is architecture. Because of this, perhaps, it excellently exemplifies the style's characteristics. A building's form is first very arbitrary and very clear. Its functions are then, more or less ingeniously, stuffed inside that envelope. And finally, the resulting somewhat unsatisfactory spaces are ameliorated by technical means. The UN Secretariat, with its west facing wall of heat-reflecting glass and huge airconditioning load is such an example, as are the glass boxes which serve variously as offices, libraries, laboratories and class rooms at the Illinois Institute of Technology...

The Greeks, who endlessly refined the temple form, or the New Englanders who teased the salt box, were fascinated by detail and content with their standardized envelope. The technocrat reverses these fields of interest. His details tend to be standardized, while he must search endlessly for novelty in the total envelope. By

great good luck, all of Euclid is at his disposal—each form known to every high-school graduate, each as recognizable as a symbol of mathematics, geometry, science and technology as the words here used to symbolize them. Between the helical ramps of the much publicized Guggenheim Museum and the tetrahedrons of the equally well publicized Dymaxion domes, there are an almost unlimited series of shapes, all with the right message already built in.

Minoru Yamasaki

(In "Toward an Architecture for Enjoyment" from the Architectural Record for August, 1955)

Originality is marvelously heady stuff. It unlocks doors to new avenues and excitement in architectural thinking. Without it, architecture or any creative field would die. Yet, originality only for the sake of originality has blotted our horizon with many excesses. . . .

We seem to be emerging from our self-conscious era where everything old was to be ignored. Today we are again becoming aware that many past civilizations in their architecture reached emotional and spiritual heights which we in ours have yet to attain. An ex-

amination of the qualities of these historical architectures might well give us fresh insights into our architecture.

Jose Luis Sert

(In an address to the Association of Collegiate Schools of Architecture at their Annual Meeting, Cambridge, Mass., June 12, 1954)

I think it important to produce good, average architecture. Those that are geniuses will be geniuses anyhow. We are all too worried about building up genius; you cannot build a genius when he is not there. What you can build is a good, average, decent professional. If we stick to that and build up our

programs in the schools around that concept, I think we do a lot. We can produce young architects that have a background, a new approach to the things done in the past. History has been practically dropped out of our programs, and it is time to talk again about putting it in the right place, not teaching names and dates for archeology but teaching concept.

Astragal

(In The Architects' Journal for August 4, 1955)

Youth should excite us with its daring, annoy us with its optimism and arrogance, overreach but intoxicate.



Architects Read and Write

Letters from readers—discussion, argumentative, corrective, even vituperative



DESIGN FOR THE COMMUNITY

BY EDWARD HUNTSMAN-TROUT, Beverly Hills, Calif.

IT IS HIGHLY PRESUMPTUOUS that an humble landscaper should speak to the Architect. As my late friend, Sumner Spaulding once remarked, we "only put the feathers on the hat." However, there is a broader viewpoint, from which works of architecture are elements, and very important ones, in almost all works of land-

scape architecture. So, I speak.

A vital aspect of architecture in this role has been developed by Gordon Cullen in a series of articles on "Townscape" in the *Architectural Review*, pointing out the importance of "closure" in the urban scene. The same requisite for the City Beautiful, and Useful, has been presented in

other words by W. M. Dudok, in his Acceptance Address, in the August JOURNAL. Lewis Mumford has touched on the matter in his critical essays on New York City.

Architecture has undergone a lively and significant renascence in recent decades, and the philosophy, technique and scope of current practice is a stimulating achievement, and promises more. However, this promise and achievement is valid only for works of architecture individually, and not for works of architecture as elements of a city landscape, or a townscape.

It would seem that American cities are deteriorating by way of dis-integration. They tend to fly apart, due in part to the mad urge for rapid transit, of which the ubiquitous freeway is the epitome,

and in part to architectural thinking which regards buildings as unique "objects in space," and not as parts of a larger architecture.

Forty years ago, when I first became aware of townscape, with rare and notable exceptions architects were inclined to indifference as to site and site planning. Architects now are keenly aware of the importance of the site, but only as an extension of their edifice.

I venture the thesis that currently architecture, whether residential, institutional, commercial or public, is woefully lacking in those qualities of urbanity and civility whereby its works would respond to their locale, and to their neighbors, for the sake of good out-of-doors space design. As Dudok says, why not "design for the community!"

HONESTY IN PUBLIC RELATIONS

BY HUGH E. GRAGG, Houston, Texas

IN REVIEWING the various documents which have come across my desk having to do with public relations of our profession, in none have I noticed any mention of the fact that honesty is an absolute must in one's relationship with the public. It may well be

that the public relation counselors have felt that such was unnecessary, assuming that we would not do otherwise. I sincerely hope that this is their reason and not that they consider its importance unworthy of mentioning. I feel that not only should it be men-

tioned, but that its importance cannot be overstressed, pointing out that honesty is an absolute; there is no gradation from the truth to an untruth—it is either white or black.

Once the reader or recipient of any public relations data is exposed to a known untruth or misleading statement, the reliability of everything concerned with the incident becomes vulnerable to question—the person or persons involved, the incident, the product and the dispersing media, all are shadowed in a cloud of incertitude.

I doubt that many, if any, of us would purposely put into print an obvious untruth, but it appears that some of us are not reluctant to indulge in "little white lies," especially when we are given the opportunity to discuss our achievements or activities, such usually being done for the purpose of favorably impressing others. Here the thinking seems to be that the means are justified by the end. I do not agree with this thinking, though, after observing some of our better-known names and "comers" who are not unpossessed of such tendencies, I find myself wondering whether or not I am right or wrong or just naïve. Editors and publishers obviously do

not have the time nor inclination to check and verify every little item and remark. Even with the time and willingness, I'm sure that they would say that to do so would be next to impossible. Realizing this, we should not compromise these people and their publications by submitting or allowing our public relations counselors to submit items or statements which are misleading or misrepresentative. How many times would you as architects use the product of a salesman who had misrepresented his product or himself?

Aside from the ethical and moral aspects of this topic, there is a downright practical application, one which is of especial concern to those of us to whom nature gave a somewhat less than desirable memory. (I am not its founder, and were I not one of these so ungifted, I would no doubt remember who first spoke of it). This is the proposition that those persons who speak only the truth are not obliged to burden their memory with total recall, whereas those who do otherwise may on occasions find themselves in irreconcilable contradictions. Such situations are most certainly not good for public relations for the individual concerned, not to men-

tion the damage to the probity of the whole profession.

One particular indulgence of the proposition discussed herein to which we and our clients are exposed to from time to time, has to do with the publishing of building costs and the great savings or economies derived by the utilization of some startling new material or method. Again—and the repetition is for the sake of stressing—

no one derives benefit when such data is misleading; thus it behooves each of us to be punctilious in releasing such data.

Let us build our public relations program on a foundation of honesty. The stability and endurance of the profession is insecure if we do otherwise. On this footing we can continue to enjoy and increase the respect and esteem of our clients, the public.

Calendar

October 6-8: Regional Conference of the Gulf States District, A.I.A., Roosevelt Hotel, New Orleans, La.

October 6-8: Regional Conference of Calif.-Nev.-Hawaii District, A.I.A., Biltmore Hotel, Santa Barbara, Calif.

October 6-8: 10th Annual Conference of the California Council of Architects, Santa Barbara Biltmore Hotel, Santa Barbara, Calif.

October 13-15: Regional Conference of the Central States District, A.I.A., Jefferson Hotel, St. Louis, Mo.

October 13-15: Convention of the New York State Association of Architects, A.I.A., Sheraton Ten Eyck Hotel, Albany, N. Y.

October 19-21: Annual convention of the Architectural Society of Ohio, Charter Hotel, Cleveland, Ohio.

October 24-27: Semiannual meeting, Board of Directors, A.I.A., New Orleans, La.

October 31-November 1: American Concrete Institute's Southeast Regional Meeting, Atlanta-Biltmore Hotel, Atlanta, Ga.

October 31-November 2: 1955 Convention of the Structural Clay Prod-

ucts Institute, Greenbrier Hotel, White Sulphur Springs, W. Va.

November 1-5: World Symposium on Applied Solar Energy. Sponsored by Stanford Research Institute, the Association for Applied Solar Energy and the University of Arizona, Westward-Ho Hotel, Phoenix, Ariz.

November 2-4: Convention of the Texas Society of Architects, A.I.A., Shamrock Hotel, Houston, Tex.

November 14-18: An atomic power section at the Chicago Exposition of Power and Mechanical Engineering, under the auspices of The A.S.M.E., Chicago Coliseum, Chicago.

November 30—December 1: 42nd Annual Convention National Warm Air Heating and Air Conditioning Association, Hotel Statler, New York, N. Y.

January 22-26: Annual Convention and Exposition of the National Association of Home Builders, Chicago Coliseum, Chicago, Ill.

February 27-March 1: Annual meeting, Board of Directors, A.I.A., The Octagon, Washington, D. C.

The Editor's Asides

NEW YORK CITY has, for the last six years, been collecting a filing fee for architectural plans—at the rate of sixty cents per thousand cubic feet of the proposed project, of which one-fifth of the fee is required as an initial payment. If that statement doesn't raise your blood pressure materially, the following statement probably will: Lester Tichy and I. M. Pei, architects for the Palace of Progress that William Zeckendorf is about to raise over the present Pennsylvania Station, recently paid the preliminary one-fifth of the filing fee of \$109,630.80, indicating a structure more than twice the size of the Pentagon.

WHILE we in the Institute are patting ourselves on the backs for our first century of professional organization, our English brothers are celebrating another century. One hundred years ago the first Waterhouse, Alfred, began architectural practice in Manchester. Paul Waterhouse, his eldest son, continued the practice. Michael, the only son of Paul, continued the practice, and took into partnership Cedric Ripley. David, the only son of Michael Waterhouse,

joined the office in 1953—the fourth generation to carry on the tradition of architecture in the family.

However, that is not all of the Waterhouse story. Alfred Waterhouse became president of the R.I.B.A.; Paul Waterhouse also became president of the R.I.B.A.; and Michael Waterhouse became, as his father and grandfather before him, president of the R.I.B.A.

This news apparently started the recording of other long-time architectural experiences, and *The Architects' Journal*, London, now records that Joseph Goddard founded his architectural practice at the end of the eighteenth century. He died in 1834 and was followed by other members of the family in a father-to-son succession. The firm is presently represented by Henry Goddard—not only an architect, but the holder of a remarkable war record as a flier.

THERE ARE THOSE who think that our \$75 billion mortgage debt is too large. Not being particularly bright when dealing with high figures, we wouldn't know. Comparison with the good old days

when first mortgages drew up to 8% interest, and the second mortgage was a still more expensive necessity, doesn't mean much. The long-term self-amortizing mortgage has certainly made home ownership easy—possibly too easy—but the latest Federal Reserve Board survey indicates that this mortgage debt of ours amounts to about 45% of the value of all mortgaged dwellings and that only 4% of these have mortgages of over 80% of their value.

PERHAPS by dealing nonchalantly with large figures we can lessen the dizziness they induce. For example, they tell us that our population is now climbing at the rate of about 2,800,000 persons a year. That means that we are adding the equivalent of the whole Chicago metropolitan area every two years—looping the Loop, as it were.

DISPROVING THE AXIOM about prophets and their home locale, the Philadelphia Chapter, AIA, has a lot to say about the late George Howe, FAIA. Theodore B. White wrote a memorial paper in carrying forward the chapter's practice of thus honoring its distinguished members. It is a keen character-

ization, well worth reading as a whole, but we have space only for the opening paragraph: "George Howe was blessed by God and his own endeavors with one of the fine intellects in the architectural story of this country. That he gave of this intellect with the free hand of the scholar and the architect elevated him to that height in American cultural tradition to which few in our profession have attained."

WE ARE BUILDING so many hospitals these days that the American Hospital Association feels obliged to publish its journal *Hospitals* twice monthly, beginning January 1, 1956.

AFTER three-quarters of a century's use of its private brand of phonetic spelling, the *Chicago Tribune* has rejoined those of us who try to follow the dictionaries. Reason: it was a stumbling block to youngsters learning to spell. The *Tribune* does not surrender without reservations: it will continue to print *catalog*, *cigaret*, *tho*, *thru* and *thoro*. With all its orthographic straying, however, let it be set down to the *Tribune's* credit that it did not ignore the traditional use of capital letters!



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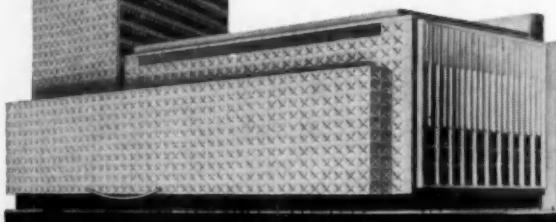
Southwest's TALLEST Building

another outstanding steel-frame
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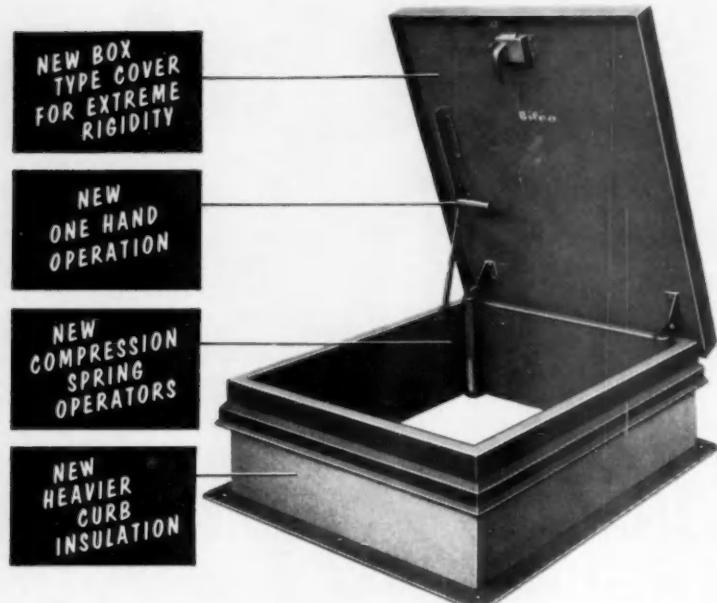
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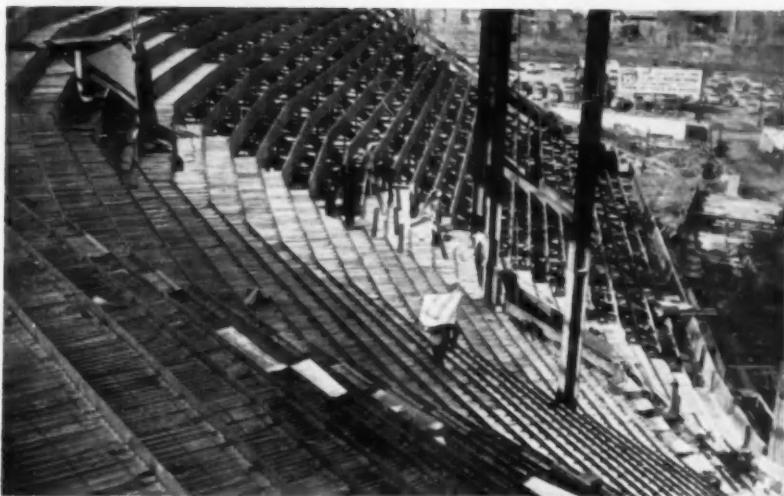


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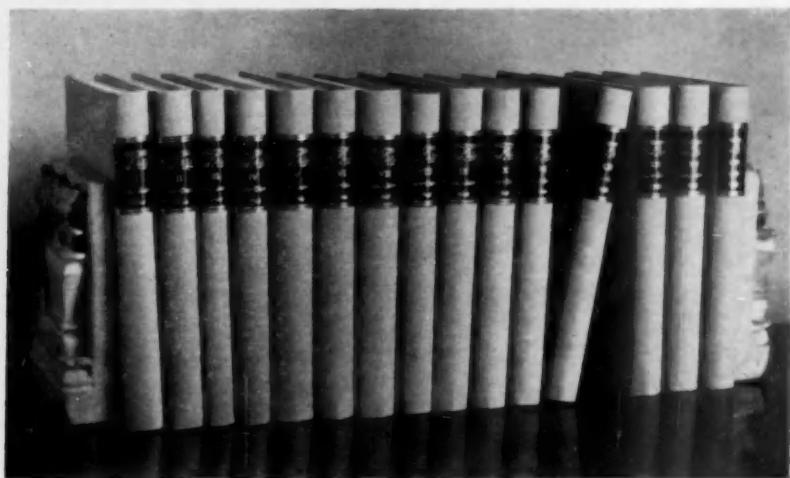
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